

**Comments on the  
1991 California Indian Museum Study**

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## I. SCOPE OF THE CENTRAL AND LOCAL MUSEUMS

### I.A. Concept of a California Indian Cultural Center

I.A. 1. I would suggest that the term, "museum", be dropped altogether. It would be helpful to call the project the California Indian Cultural Center (CICC), to indicate a "cultural center" rather than the traditional museum model. Even the definition of "cultural center" needs refinement and new meaning. Working on new strategies and their implementation can help DPR develop a new and emerging type of cultural organization. It would also help to define the center to acknowledge that the CICC is for and about California Indian people; that is, those who are indigenous to the state.

I. A.2. A central, or "hub", facility and a series of related cultural centers is still very much a valid idea; however, the ways in which CICC can operate as a central facility through the introduction of the WEB and other electronic distance learning have broadened a great deal over the past decade. In addition, the onset of California Indian gaming has altered the landscape in communities throughout the state, as tribes investigate the building of their own cultural centers and museums.

I.A.3. I would very much advise against the DPR attempting to build a museum that would fully address all Native California groups and histories. The collections are not adequate, and DPR resources would not be sufficient to undertake such a large task. In addition, this is a monumental undertaking. In the place of such an exhibition, the CICC should include an exhibit hall that tells the broad stories of the California Indian experience. Other, temporary exhibits would emphasize different aspects of California Indian life and history, as would other non-exhibit modalities described below.

I.A.4. The Facilities, People, and Communications networks are still valid organizational principles; however each has changed, and none as much as communications.

I.A.4.1. People Network: I would urge you to think of the DPR relationship with Native Californians as one of partnership. This partnership would naturally exist because of the governance structure, or just because the most powerful interpretation of Indian peoples' lives is a first-person, Native voice presentation. The comments about the inclusion of Native people in Appendix III, "State Indian Museum Study," should be heeded in order to obtain the type of collaborative partnership needed to create a successful and accurate experience for visitors. As the public begins to understand the first person voice of the CICC and its programs and projects, it will garner increased use; Indian people too will wish to be involved and will look favorably upon the CICC and its functions.

**I.A.4.2.** Importantly, DPR's attitude and work with Native Advisory and Governance Boards will create the "people network". The people network will happen over time, and will be in direct relation to the CICC's success in carrying out its mission and working with it's Board. The mission should be a collaborative statement that serves the Indian community, DPR and its visitors. With this in place, the positive work of constructing the mission will filter out in important ways into everything the CICC does, adding value to programming and projects. This value is the inclusion of new points of view as well as innovative projects that will enable the CICC to be unique.

**I.A.4.3.** For DPR to achieve this success, it must break from the mode of being an interpretive center and seek to redefine its legacy of preservation to include the dynamic and vital cultural heritage of the state's first peoples. The facilities network needs to be thought of in more proactive and collaborative terms. For example, does the central facility have a hegemonic relation with the regional centers, or is it an association of mutually critical parts? In particular, as the 1991 study states, "members...[being]...required to make contributions" is not a good idea. The CICC might think of itself as recipient of a program of "inreach," from Native communities who hold much of the expertise and point-of-view (known as Native Voice) in the interpretation of Indian histories and stories.

**I.A.4.4.** The CICC should become indispensable as it pertains to the training of Indian and non-Indians in teaching about Native histories, interpretation, Native museum collection management, conservation, and exhibition research and curation.

**I.A.4. 5.** The communications network center could offer one of the most effective ways to create a vital hub for the CICC, as well as to perform functions not done elsewhere. A wealth of cultural information is found in photographs, published and unpublished papers, books, and objects held in California based universities and museums, as well as in national and international holdings. The communications network could create one database in cooperation with other institutions.

## **I.B. The Scope of the Central Museum [sic] Building**

**I. B.1.** The hub, or the "placeless center" needs clarification. I would suggest that a clear articulation of the cultural center's central functions would assist with this definition (see below). The central facility should be a training and meeting center for the entire system. It can serve as a training center for DPR rangers in regards to Indian related programming as does the William Penn Mott Center in Asilomar. The training should also be for Indian people in museum studies, interpretation, and exhibitions in order to build a cadre of people who would staff the other California State Indian cultural centers. This type of training could extend further than California and the CICC system; affiliation with university

programs in museum studies, Native American studies, history, and other related fields could support CICC programs, infrastructure and funding. In addition, as the CICC programs and goals are realized, it would be a huge resource for school curriculums, and the California State Curriculum as it pertains to California Indians.

**I.B.2.** The CICC as the center, or hub, could become an incredibly powerful resource for DPR through its operation and training of Park personnel and others. Think of this as a way for DPR to define its cultural heritage programs.

**I. B.3.** There is support from California Indians for a central facility in Sacramento, albeit begrudgingly. However, this circumstance may be mitigated by a strong initiative in the development of electronic access to collections, training, and traveling exhibitions. A goal might be to have more traveling exhibitions on the road than the total of exhibitions in the CICC. The building of the center in Sacramento should also be "non-consequential" in the sense that the central CICC would offer so many services such as training, traveling exhibitions, and WEB based databases.

**I.B.4.** The CICC should see itself and other regional centers as full and equal partners and nothing less. However, CICC's training programs, electronic collation and distribution creates its *central role* in the potential CICC system. The existence of the California-wide Native Advisory Board, as opposed to a more local board, will also define the central role of the Sacramento- based CICC in governance, fund-raising, and programs. Seeking new and dynamic methodologies will also ensure a unique presence for the CICC.

**I.B.5.** The distinctive hub function of the CICC is created through being the administrator and creator of electronic applications and their distribution; by serving as a training center for museum studies as well as Native classes and education, such as language and teaching of traditional arts; through serving as a conference center; through the creation of traveling exhibitions; and by serving as a site for the care and access to the DPR Native American collections which are not on display.

## **I.C. The Regional Centers**

**I.C. 1.** The other cultural centers would be independent partners with the Sacramento CICC, and should retain their autonomy and initiatives as they determine them.

**I.C.2.** In order to distinguish the California-wide character of the CICC, it is suggested that the outdoor areas of the CICC be set apart and designated as a regional center. Local indigenous groups would be asked to construct a dance house and other outdoor structures, as well as to assist with the interpretation of outdoor trails and associated plant and animal life. Through the use of the

outdoor space and structures as a regional center, the CICC would not be obligated to build each indigenous style of house that once graced California, and would at the same time, acknowledge the appropriateness of local involvement: Importantly, since the CICC is being built on the traditional homelands of the Miwok and Maidu peoples, the construction of other Native structures by other tribes would necessarily be overlaid on their lands.

There is yet another benefit to the designation of the site as a regional center of the Miwok and Maidu: when other Native groups visit the central Sacramento facility, there will be an inherent protocol and identifiable hosts for those visiting groups to acknowledge.

**I.C.3.** The regional museum will need some exhibition space. If possible, it should be separate from the larger CICC and its exhibitions and programs.

#### **I. D. Functions of the Central and Regional Cultural Centers**

**I.D.1.** The CICC can and should become the single most important public resource for information about California Indian culture. This would be achieved through collaborative work with tribes, museums and cultural centers on databases, exhibits, training, and public programs. The centrality of the CICC will be defined by its success in creating networks of shared resources and broad access to databases and collaborative programming.

**I.D.2.** The California Indian Cultural Center as a hybrid institution would seek to accentuate the best from the education, tribal education, interpretative, museum, cultural center and tribal museum worlds to create new definitions and functions. It should serve as an incubator for new ideas and approaches, becoming a confluence of existing resources as well as the development of new ones. DPR has the unique opportunity to do this because it is not by its nature an organization of museums or historical societies, but an organization of programs, interpretative centers, historical sites, and natural resources.

**I.D.3.** The CICC should be a hub, center, or an incubator, a link-up for tribal museums both already present and emerging. The hub should be accessible through cyberspace, as well as in physical actuality. The CICC investment in technological infrastructure, therefore, should be as strong as it is in its physical site. As an incubator, the CICC should seek to find the confluences of existing programs and needs, and to fill in the interstices and develop new approaches. It is important, for example, for Native people to be proactive when dealing with local, state and federal governments to protect cultural resources and to train site monitors, to observe construction projects and protect cultural patrimony, as well as to provide training for educators, curators and collection managers.

**I.D.4.** As an incubator, CICC should serve to develop and construct traveling exhibitions, electronic databases of photographs, objects, and languages. It



should not rely only on its own resources, but become a hub for all California based museums with similar subject matter and/or collections, schools and cultural centers. In addition, the Center can provide unrivaled access and resources to the photo and paper archival resources in private and public collections from around the world. For example, the Center might compile all known photographic images of California Indian people, making them available throughout the state and beyond through digital databases. These same images could be made available in hard copy form to send to communities or to have available at the Center for people to view and provide further information. In this way, the Center would also become a place to research photographs and their meanings for Native people. The Center could become a viable center for all people seeking photographs and their relevant historical and contemporary information.

## **II. FACILITIES IN THE CALIFORNIA STATE INDIAN MUSEUM**

### **II.A. Planning**

**II.A.1.** The CICC must obviously be planned in accordance with the money available. It should be constructed in a way that future additions to the building are possible --the building might "look" like it is waiting for new pieces to be added to assist with fundraising. This means that the construction is ready to accommodate new pieces as the mission and work of the CICC expands. The CICC should be in partnership with the regional museums, rather than as a model as the earlier report suggests. This partnership might mean the ideas, finances and expertise for projects come from the regional centers rather than the CICC.

**II.A.2.** This section needs fresh thinking; the ideas as presented are now outdated and will not create a unique mission and function for the CICC. The CICC should seek to become a new, broad-based kind of institution, providing the hub for a network of independent centers. In collaboration with Native people, it would be a viable center for teaching, interpreting, preserving and accessing Native cultures, histories and peoples. Nevertheless, there is sound advice in the earlier report such as creating the necessary building systems in order to host national traveling exhibitions, and, importantly, to receive loans from other US and European museums where the earliest California Indian art and cultural objects are located.

**II.A. 3.** The discreet spaces of the CICC must be considered and programmed. Again, I cannot emphasize enough that the participation and full partnering of Indian people in the visioning and planning of the CICC will provide the foundation for a healthy partnership. This partnership in turn will provide programming, knowledge, and finances. Without this partnership, Native, first person voice will be harder to achieve.

**II.A.4.** Indian people should have an unprecedented level of involvement in all phases of development, planning, staffing, and implementation. "Consultations" are not enough. Rather, DPR should seek to have Native Californians as full partners, as staff, and as on-going advisors, empowering them to make decisions regardless of the scale.

**II.A.5.** The CICC building should be the first program that visitors encounter and experience. The architecture of the building should understand Native cultures as abstracted and open to interpretation; in essence Native cultures must serve as the inspiration and basis for a set of design principles. The building should seek the commonalities of California Indian cultures, and should also demonstrate that Indian cultures have a vitality and resonance with contemporary life. This type of architecture has been referred to as "paraphrase," which refers to creative translations that cue from traditional forms, but are freely interpreted in modern materials and adjusted according to modern sensibilities.

## **II.B. Indoor Facilities**

**II.B.1.** The exhibit halls should emphasize the work of the CICC. The exhibitions should not try to be a comprehensive survey of the entire state. DPR does not have the collections or resources to undertake such a venture. CICC exhibitions should emphasize the ways in which the work of the center serves the Native population (constituents) and the various audiences of the CICC. Instead there might be three exhibition galleries. One would be a broadly based story of California Indian people based on thematic issues such as creation, contact, survival, and resilience (don't confuse this with an encyclopedic or attempt-to-include-everyone exhibition). The second gallery could explain the CICC and its function and use; it would include computer terminals to access the databases and WEB based sites. The third gallery should be a changing gallery. The changing gallery can generate or receive traveling exhibitions. The suggested scope of the exhibition halls is meant to de-emphasize traditional museological approaches, and to make plain the need to produce traveling and electronic exhibitions.

- Exhibition halls should emphasize themes and not be solely collection-based exhibitions.
  - The exhibitions should seek to reach new audiences and assist in the re-learning of the story of Native Californians as told by Native people in the first person voice.
  - The exhibition areas should not be confused with art demonstrations and other programs—they don't have demonstrations of contemporary

painting in an art museum's hall of Great Masters paintings to demonstrate continuity and/or how to paint; therefore, this sort of thing ought not happen in galleries of American Indian art and culture.

- Exhibitions can retrieve and make accessible collections from European, eastern US museums, and California based museum collections.
- Every exhibition should have an accompanying publication in order to lengthen the life of the exhibition, and to broaden its "attendance" and audiences. "Publication" should be considered in the broadest sense possible.

**II.B.2. Traveling Exhibitions and Reciprocal Loan of Materials:** As stated above, traveling exhibitions should be the life-blood of the CICC. Traveling exhibitions will allow for networking and placing the most collections on display at any one time. Traveling exhibitions can originate in Native communities, in other museums, and with other cultural centers and museums. The CICC should work to ensure that it collaborates in the creation of exhibitions with every existing and potential Native owned and operated cultural center. The CICC can also emphasize the idea of "making collections available" through collaborative programs with institutions holding large collections that remain virtually inaccessible in California, such as DPR, Hearst Museum, Southwest Museum, Los Angeles County Museum of Natural History, San Diego Museum of Man, Oakland Museum and the numerous other county historical societies.

**II.B.2.1.** Traveling exhibitions provide many training possibilities, whereas a static exhibition program—or one limited to the galleries on site, is limited by physical space. Training can be in curation, design, installation, and education.

**II.B.2.2.** Traveling exhibitions might also be thought of in terms of electronic media. Exhibitions can be created for the WEB, or exhibitions can have components or be placed in their entirety on the WEB. Exhibitions can in this way easily become interactive.

**II.B.2.3.** Traveling exhibitions will ensure that the CICC is active and fluent, and does not become static; they can help foster cooperation and collaboration with Native people if carried out in that spirit.

**II.B.3. Theater, Art Studio, Art Gallery, Classroom and Workshop Areas, Office and Meeting Space Needs:** The CICC should strive to become a community center—a place where Indian people will feel comfortable, as would other friends and users. The emphasis on distance learning and computer databases and the WEB also provides training and unprecedented access to collections. All of these indoor components are listed together because they can work in concert to help CICC serve, for example, as a conference, meeting, and traditional arts and cultures center.



**II.B.3.1.** An auditorium or theater should be a multi-purpose facility that is adaptable for film screenings, lectures, and performances. The theater will help keep the CICC useful, as well as hold the numerous events that will tell audiences that Native cultures are vital. Build the theater to its fullest potential; there are limitless uses and possibilities. Emphasizing a theater performance space/lecture hall will provide a continuing inclusion of programs and activities to offset the largely historic collections.

**II.B.3.2.** Classrooms and art studio space will allow the CICC to be a place for the study of traditional and contemporary arts, as well as the revitalization of languages. The Po'eh Center in Pojoaque, New Mexico is an example of a center which emphasizes the teaching of traditional arts. A flexible classroom configuration in which a very large room can be divided into smaller classrooms is very useful for various programs, from visiting school groups to conferences and special meetings. Again, the emphasis should be on developing the most versatile, useful and accessible spaces possible. The large open space can serve as a gallery too, providing exhibition and sales space as needed. Visiting researchers, or groups using the collections could use one or more of the classrooms. Or, for example, a classroom could serve as a private viewing space for sensitive collections, or for Native people to make personal and intensive study of collection items.

**II.B.3.3.** There must be a commercial grade and sized kitchen facility at the CICC. As food is integral to many cultural events, the kitchen would be used for meetings (i.e. Native California basket weavers), programs, as well as a part of the outdoor activities. Other, non-related meetings could also be held at the site as a source of revenue.

**II.B.3.4.** The office spaces should be constructed around Native models of decision making, meaning that there are both private offices and public gathering spaces. The offices should include sufficient computer labs to generate and maintain WEB sites and databases.

**II.B.3.5.** The sales space could actually be the WEB site, where curriculum materials and other publications would be available. Special art and crafts fairs could punctuate the calendar year to provide opportunities for visitors to buy items directly from the artists, as well as to provide CICC some limited revenues from sales.

**II.B.4. Library:** Given cost considerations, the library might become an expendable part of the building—there are many other fine libraries in the State. On the other hand, DPR might be able to combine with other state agencies and offices to develop a more comprehensive CICC through the inclusion of a library. For example, the proposal to include the California Indian collection at the State Library is an outstanding one; it would help create an unprecedented resource.

Electronic databases could do some of the collation and combining, but these cannot take the place of resource people. The CICC might consider collaborative grants and programs with the State Library, for example, to create a single photographic database for California Indians.

**II.B.5. Resource Center and Computer Center:** This would be best integrated into the open collection area. The resource center might have viewing windows into the collections, with a counter right in front of the windows, where different collections could be placed on "informal" display. The resource center would be staffed to assist with a variety of questions, as well as to help with database access. The resource center would include various written materials for reference. The computer center serves as the link between the front and back rooms of the CICC. These databases make available the DPR collection, as well as images of collections from other public and private collections. Users should be able to add their own information to the database, creating a facility for a dialogic database.

**II.B.6. Artifact Collection and Storage:** The CICC should avoid the words "storage" and "artifact." See further comments below. One thing to keep in mind is that many museums have tried open collections with varied success. If DPR is to create open collections it must try to create a vital space, instead of just a dead storage area with windows. DPR should also be aware that an open study collection is an exhibition, and therefore should plan accordingly with proper levels of staffing and resources. Also important to remember is that the viewer in an open collections scenario can see not all collections. Further, the collection area is still a working area, with access being a priority. Computer databases should provide first hand access, as well as allow inclusion of objects in other private and public collections. Private viewing areas for Native people, and study areas for scholars are necessary parts of the collection area. DPR should develop this area based upon consultation as to how the CICC can best serve California Indian people. Collections areas should include space for paper and photographic archives and collections too. "Privileged" access to behind-the-scenes collections is a big draw for visitors. The CICC should strive to offer this privileged view to every visitor; that they are being allowed to see the insiders view. And, indeed they should get a view that was once the prerogative and privilege of a curator. Visitors should also have access through databases to the type of insider knowledge offered by respected and knowledgeable Native and non-Native people. The access this provides would help put the individuality and "life" back into historic collections. The collections areas should maximize preservation through the use of premium mechanical systems.

## **II.C. Outdoor Facilities:**

**II.C.1.** The outdoor area could become the regional center, as distinct from the more broad-based CICC. This would be better than trying to interpret the entire state. In addition, in this way, the CICC would properly acknowledge the local

indigenous traditions of the Sacramento region, avoiding the overlaying of them with cultural traditions from other parts of the State. This would respect the integrity of local culture and set up the proper cultural model for the arrival and use of the CICC by other tribes.

**II.C.2.** As noted below the outdoor area might consist of a dance house, using the same model of partnership as exists at Chaw Se. Except for the reconstructed village, the other uses of the outdoor areas all seem accurate. Nature trails can emphasize botanical gardens as well as the natural landscape. A traditional meeting area is an excellent idea and would provide educational opportunities for non-Native visitors as well. It is a good idea to remember that there will be a need for camping and overnight parking.

**II.C.3.** The reconstructed village should be a decision of the regional or local board. A reconstructed village leads to very particular interpretative themes and techniques, which may be in conflict with other themes and messages of the CICC and outdoor regional museum. If the regional museum needs indoor exhibition space, it should be for temporary rotating exhibitions.

### **III. ARTIFACT/ARCHIVE STORAGE AND CURATION**

**III.A.1.** I have already discussed this program at great length elsewhere in this report. In many ways, the program I have proposed might be read as de-emphasizing of the traditional collection centered approach of museums and cultural centers. This is an accurate reading; DPR should strive for a cultural center of ideas and knowledge. Certainly the collection can have a central role; however, the acquisition and retention of collections can also be contentious. In addition, museums often emphasize collections over the people, creating a dichotomy between living Indian people and the museum's historic collections of Native art. While contemporary collections will assist in shifting this representational pattern, changing the way the center operates will do more.

**III.A.2.** Imagining a CICC of ideas that exists independently of objects might help shift operational patterns and processes. This aspect of the CICC should be driven by the dual concepts of access and preservation. The building itself can maximize preservation. However, preservation should also be understood in terms of cultural knowledge; in other words, each piece in the collection is encoded with cultural knowledge. It follows, then, that the objects be treated not as specimens and artifacts, but rather as living holders of meaning. Treated in this culturally respectful and appropriate manner, Native people might find the CICC a more fitting home for the collection. In addition, this re-consideration of what a basket or hat is might help researchers gain more insights into the meanings and uses of particular collections.

III.A.3. Cultural knowledge might best be obtained through the handling and free access to collections by artists, communities, scholars, and combinations of people. DPR might try to re-conceptualize its holding and use of collections by placing itself in stewardship or custodianship of the collections for Native people, in place of the more usual concepts of ownership and protection.

III.A.4. Key questions that must be answered in the use of open collections are those of cultural patrimony and openness. While what we mean by open collections is probably clear, it will be the inclusive manner in which the CICC is planned, built and operated. In addition, the level of attention to the architectural programming phase will ensure a successful and useful space. Human remains should not be kept at the CICC; archaeological collections, if housed at the CICC should be separated and not part of open collections. Other potential religious objects should be kept out of public view and perhaps in a separate room built to house these types of private objects. Cultural patrimony refers to the unprecedented levels of decision making authority that will need to be provided to Native people in the planning and programming of the CICC.

#### IV. EVENTS AND PROGRAMS

IV.A.1. As the report suggests, the vitality of the CICC and its long-term success will depend on it being dynamic, educational and stimulating. All of the event and program ideas have merit. Below I have outlined four proposed broad purposes of the CICC. A Native advisory board might vet these four purposes or other similar purposes, thereby including Native people in both the development and implementation of programs and events from their inception.

IV.A.2. The CICC is not only about the baskets and other objects that ended up in the DPR or other public collections, or even the interpretative potentials of being inclusive of Native voice and ideas in its programs; it is also about the bringing together of disparate collections (from DPR, California, US and European private and public collections) at unprecedented levels with an understanding as to how to animate and resuscitate these historic California collections to life. While the CICC might demonstrate the continuities and continuums within Native California cultures, it must also show how the survival of these cultures continues to rely on its dynamic with other cultures. CICC can offer insight as to how evolving cultures include the incorporation of ideas and objects from the cultures it encounters. Further, the central facility is distinct in its role as the central repository of the DPR collections in an open collection and/or study collection configuration. The proposed exhibitions clearly reflect these functions in that one gallery describes the functions of the center, while the other two are a changing gallery and a general overview of California Indian histories.



IV.B. There are four basic purposes to the proposed CICC. In fulfilling each of these purposes, the CICC must seek to be as broad based as possible to include constituents and audiences in the development and implementation of programs, and creating them for both Native and non-Native audiences.

i. *Educational Center: displays, public programs, training, performances, resource center, collections, web-based activities.*

- This would be the core of the CICC's activities; obviously everything it does would be directly related to its educational mission. However, CICC must define its educational mission in the broadest sense, providing interpretive or educational programming for visitors, teachers, students, and Native peoples. Educational programming should seek to be Native in content and design in order to provide the best understanding possible of Native cultures. It should also be inclusive of the needs of Native communities. The development of audience-specific programming will create the best potential success for the center. For example, the center can hold language, basket weaving, and Native plant use classes; moreover, these classes can be tailored to Native and/or non-Native participants. The displays or exhibitions would include both those at the CICC, as well as the traveling exhibitions it develops. The CICC should also strive to have a greater number of traveling and web-based exhibitions than those on view at the CICC. In addition, through exhibition programs, the CICC can develop partnerships with the various existing and emerging museums and cultural centers in the State as both loaners to the exhibitions and as exhibition venues. Increased educational potentials can be reached through the construction and maintenance of a core Native American advisory council. Finally, as an educational center, CICC should be "placeless", forever expanding its reach into communities by websites and electronic means; it should be insistent on interactive technology, as well as taking great initiative in offering Native people throughout the State the opportunity to contribute through the posting of, for example, family genealogies, histories and photographs.

ii. *Training Center: museum practice, traditional and contemporary arts, language, teachers, students, interpreters, and culture.*

- DPR would have an extraordinary opportunity to centralize all of its Native American interpretative and preservation training at the CICC, using the model of the William Penn Mott Center. Teachers and students are also in need of educational foundations in order to adequately teach Native American curriculum units in the fourth and eleventh grades. The center could have national significance, and would help Native people in having a central role in developing and teaching interpretative strategies for DPR and other venues. Training should also emphasize museum practices and cultural resource management. There are few training centers for Native American museum professionals and curators; certainly working with the National Museum of the American Indian and the



Institute of American Indian Art would hold much promise. Museum training programs would be attractive to tribes starting or maintaining their own museums and cultural centers.

- The training center function would also mean that the CICC would be a conference and celebration center. The conferences could originate in CICC, DPR, or other organizations. They might be a broad based scholarly conference, or a private conference focused on revitalization of traditional arts or language. As a celebration place, there might be festivals that include dance, performance, and hand-games.

*iii. Ceremonial Center:*

- The Sacramento based CICC would be the home to one of DPR's regional museums. The regional museum might consist of a ceremonial dance house and other structures on the grounds. Sacramento area tribes would probably be willing to build a ceremonial dance house and properly dedicate it for use for private and public ceremonies. Some camping and off-hours access will greatly facilitate this relationship with tribes. There are other successful models of such collaboration elsewhere in DPR (e.g. Chaw Se).

*iv. Collections Center: Photographs, documents, records, and objects, and, importantly, web-based electronic databases.*

- The State holds a permanent collection which should be moved to the CICC, along with other Native California historic and contemporary materials elsewhere in the State that are not currently on view. By developing a central repository, more uses of the collection would become possible—for programs, training, research, and specifically for Native populations, inspiration and renewal. All collections should be displayed in open collections formats, with databases close by and accessible. All collections must have the highest level of accessibility. This means that in order to create a new type of cultural center, new ideas about use and preservation must be formulated to provide broader and more frequent uses of historic collections. Such a format will attract new audiences, as well as provide higher levels of responsibility for the proper care and access to the State's collection. While the collection is a core element of the CICC, ultimately, the electronic database of the collection will be seen and used by more people. Therefore equal, if not more, resources should be invested and used to maintain electronic databases. In addition, databases can easily incorporate other private and public collections, as well as the comments and additional research of web-based collections users. A database of photographs would, no doubt, become the fastest growing element of the CICC, and its most used resource. Collecting of photographs and reproducing them for the database might occur in Sacramento or in Native communities, as part of an archival preservation or museum training program, a museum training session, or, as a portion

of a myriad of other genealogy, history, or language educational programming.

## V. INTERPERTIVE THEMES

V.A.1. The interpretative program themes and subsequent program ideas should be created collaboratively with Native Californians. The CICC can have a board, but should ensure that a broad spectrum of the state's Native population is included. Including Native people in all aspects of planning will help create a better center, as well as a more accurate first person voice. Consultation will make for a longer process when done correctly, however, but will reap great benefits. This shift in decision making authority will not happen over-night, but rather will take awhile in developing trust and interest in the CICC and DPR. In addition, given the history of exclusion of Native people from these types of projects, the relationship of DPR and Native people will be delicate. How will Parks be demonstrative of their willingness to have Native people be the decision makers, and, importantly, how will Parks be demonstrative in the carrying-out of programs and requests? Again, shifts in vocabulary might help DPR better understand the type of role it might wish to take vis-à-vis the CICC's constituents. First, consider that CICC will be in partnership with Indian people, rather than consultation; for example, while consultation connotes a shorter term (i.e., a day or so) relationship, partnerships are long-term and on-going, and require reciprocity. DPR should also strive to remind itself that no one person or group could possibly represent all Native people or their viewpoints. The CICC should strive to make this transparent in all of its programming.

## VI. GOVERNANCE

VI.A.1. While legislation authorizing the construction of a CICC has dictated the existence of a Native American panel, there are, nonetheless, several considerations to take into account in working with such a board, outlined below.

VI.A.2. All aspects of the planning, development and implementation of the CICC must include and should be led by Californian Indian People. I realize that I keep repeating this piece of advice, but it will be critical to the CICC's success. This advisory board or council has already been initiated by DPR as an ad hoc group of Sacramento based Native Californians. Importantly, California State legislation authorizing funding also legislates a planning committee. This group will provide continuity and connections to Native communities and people, necessary for the educational success of the CICC.

VI.A.3. The ultimate governance of the center must begin with the earliest stages of its planning and development. DPR must first earn the trust of such a board and through it, the trust of Native communities and individuals, that this center

will be built and operated in a way that will accurately and honestly reflect the concerns, histories and cultures of California Indian people. A successful center so defined, therefore, cannot be just a museum that shows and preserves artifacts, but rather must be a vibrant meeting place where the vitality of California's First Peoples are clearly articulated.

**VI.A.4.** All of the planning and development -- programs, and projects-- should be built on collaboration with California Indian people. This must begin with the planning of the center and continue into its daily operations as well as its governance. By seeking and becoming relevant to California Indian people, the center will develop new DPR audiences as well as provide more accurate educational and interpretative activities for non-Native visitors. The proposed California Indian Cultural Center will fill a need as a living center to celebrate the cultures and achievements of California's First Peoples. It will further serve as center for the continuance as well as revival and renaissance of California Indian Culture. Finally, it will be an educational center for all to learn about and to be enriched by California Indian cultures.

**VI.A.5.** This board will assist the CICC in becoming a legitimate Center that accurately and honestly portrays the histories and today's cultures of California Indian peoples. Beyond the programmatic potentials, there are funding possibilities as well. Native people will expect the infrastructure of the CICC to be built and maintained principally through DPR funding. In DPR, good private/public models exist at, for example, the Railroad Museum. This museum is also an example of building in phases as momentum and trust has been sown in the public and private sides of its operation and governance. There are types of programs that tribes might be has specific interest in including fellowships, artist programs, internships, publications, and training.

**VI.B.1.** A Native Board will:

- Keep project moving
- Keep project Native in scope and content
- Provide program and development input
- Be politically active throughout State by lobbying tribal, local and state governments.
- Earn trust of Native People
- Provide a more honest and educationally viable program
- Represent Native American communities

**VI.C.1.** The advisory committee can either become the CICC Board, or suggest by-laws that would incorporate a new Board. The Board would be a private organization, created for the sole purpose to support the CICC, as well as to work with DPR to create, maintain and develop the CICC. As a private non-profit Board, it would apply for grants and administer funds on behalf of the CICC.

**VI.C.2.** This board should complete the first articulation of a vision for the center; it might be a frank learning of the past and present value and histories, and be a place to express Native views to one another and the world. Importantly, Native leadership through a Board will provide Native models for learning and running the CICC. In addition, the broad range of advice will serve as a basis to create a consensual process in the shaping of the CICC that should carry through to its planning and implementation. Finally, a Native board will help the CICC stay closer to Native cultural norms, through the consideration of the importance of tribes and sacred geographies, and being aware of how decisions impact on people, in particular, Native People. The challenge for the Board and the CICC will be to stand grounded in Native culture; the initial work of the Board will become a critical daily task of the Center. Staying grounded in Native culture will enable the CICC to reach its educational goals as well as reach a broad public. In addition, the right Board will help Native people working with the CICC to stay focused on who they are and how they got to where they are, which, in turn, allows them to share their strengths and gifts.

**VI.C.3.** Native governance, empowerment and involvement will help the CICC:

- Inspire
- Renew
- Celebrate
- Learn
- Teach
- Continue

**VI.D.1.** Current legislation provides for the beginning of such a Native Board. It is recommended that DPR initiate an upfront and ethical relationship with them from the beginning to set a vision, plan, develop, fund-raise, research, and build the CICC. A Native board will serve to:

- Keep the CICC Native in content, philosophy and ownership through collaboration
- Advise the department on the cultural concepts and designs of the cultural center
- Establish and maintain communication between tribes, museums, local, state and federal agencies.
- Earn trust with Native communities and people
- Develop and initiate funding proposals

## **VII. California Indian Museum Foundation**

DPR should seek to locate successful models elsewhere in DPR, as well as elsewhere in state government. The potential success of involving gaming tribes will depend on how they understand the potential for a reciprocal relationship. There are also numerous foundations, from which grants could flow through the foundation. The foundation could run market aspects such as the shop, events, and an annual art fair. The foundation might

be established with its original purpose being to organize an annual event, such as a traditional and/or contemporary art market, artist competition, or publications.

## **VIII. The Next Step**

### **VIII.A. Choosing a Site**

**VIII.A.1.** A challenge for the CICC lies in the physical size of the state and the variety of tribes indigenous to California. In addition, there are numerous existing museums and cultural centers that hold vast collections with which the CICC can partner programs. Moreover, tribes are now beginning to plan and build new cultural and visitor centers. DPR has a long history of interpreting Native Californians as well, through interpretative programs, displays, living history, the State Indian Museum, and an impressive collection in West Sacramento.

**VIII.A.2.** Collaboration with a variety of Native communities, educators, museums, DPR units and universities from throughout the state will help create the CICC as a "placeless center." Electronic databases, for example, will enable this relationship through the gathering of images and documentation to the construction of the databases and the web-based uses. The Center can collect, for example, historic and contemporary photographs and make them available electronically, through traveling exhibitions and books, to researchers, educators, and tribes. Certainly, the thousands of California Indian historic objects in public collections anywhere in the state, the US, and in Europe could also be brought "home" and be made available electronically. Once available, further research and availability will create new and more complete databases, enhanced educational opportunities, and, importantly, as inspiration for the continuance and renewal of tribal cultures.

**VIII.A.3.** The Center cannot just operate or work in Sacramento, or another site that is chosen for its physical location, but rather needs to network to train people and to use existing and emerging tribal museums, cultural centers, and other museums.

**VIII.A.4.** Every cultural center, museum, tribe, university and Indian organization should be viewed as a potential partner in the development, implementation and funding of programs. Existing museums in other parts of the state often have rich collections, but because of budgetary constraints are not able to achieve their potentials. There are also museums that are seeking methods to re-define their roles with and for Indian people. Dynamic, evolutionary programming should elevate the abilities of the CICC, affiliated regional centers, as well as set new standards for networking of different types of institutions and facilities. In particular, there are many gaming tribes that are now, or are seeking involvement in museums and with their collections. Gaming tribes are also



buying collections, particularly baskets. Facilitating these relationships will establish and maintain the network, and, perhaps serve as a source of funds.

**VIII.A.5.** The current financial situation suggests that not all of the center can be built at one time, but rather that it would be built in stages. To better achieve its financial goals, it is suggested that the CICC will need to be placeless, serving all areas of the state equally. The planning of the CICC, its programs and content, and architecture can involve Indian people from throughout the state. In addition, training programs, web access, and traveling exhibitions will all assist in building audiences and constituents from throughout the state.

### **VIII.B. Phasing**

**VIII.B.1.** Phasing of the building will no doubt be necessary. All of the proposed square footages could be increased or decreased in size and still contain effective programming. However, I would not suggest a doubling in size the open collections area and would recommend careful consideration for the need of any increase in the size of open collections. For example, if the CICC open collections were increased by about 5000 square feet, this would accommodate approximately 20 additional rows of shelves, each 20 feet long. If these were eight feet tall, incorporating five shelves, there would be enough room for approximately 5000 baskets. It is unclear to me whether or not the open collections will ever include the CRM archaeology collections.

**VIII.B.2.** The conference and training would be my priorities if there were funds to add additional square feet. I would next increase the size of the exhibition areas and resource center. The conference and training centers are key elements in creating a cultural center that would be fully used by its constituents and audiences. They can also be versatile spaces, adapted for classrooms, studios, demonstrations, programs, private object viewing and study, and exhibitions.

**VIII.B.3.** It is a much more difficult choice to decide what to cut if DPR did not have adequate funding. In appendix B I have made recommendations for a 35,000 square foot center. Of course, in the actual architectural planning, the architects will develop true square footages to coincide with their findings of project's prioritized use. If it were only the collections that were moving to the CICC, clearly this would not be much different than the current West Sacramento facility. However, the resource center and exhibition hall need to be constructed with the open collections. All of the CICC spaces are relatively inexpensive to build; the theater and lobby being, for example, the more costly spaces to construct because of their finishes.

## APPENDIX A: Suggested California Indian Cultural Center Square Footage Plan

**Programmatic Notes:** The following plan takes into account that the CICC is a cultural center and not a museum. Therefore, education and people are emphasized over exhibitions. It is also configured as the proposed "hub," which will incorporate training programs in all of its activities. Finally, the conference and training center portion of the building should be sized in accordance to its being one of primary means for linking the state together. This, in turn, emphasizes the CICC as being contemporary rather than a place to celebrate the past. The inclusion of a conference center, an auditorium, and artists' studios is intended as a way to highlight the vitality and contemporary nature of California Indian cultures and people. The conveyance and direct experience of these aspects of Indian cultures should be central to the mission and operation of CICC; direct experience as opposed to an exhibition or interpretive program. This immediacy can be part of everything the CICC does.

The architectural program and the building itself should assist in creating a CICC that is truly a center of activities going on throughout the state. Again, as stated above, a large part of CICC's success might be gauged by whether it has more programs in regional museums and other places than it does on view at the CICC. In addition, traveling exhibitions in both physical and electronic forms are viewed as training and collaborative opportunities. Each of these will take intensive planning; the center and its curators should work in a way that brings together many resources (private and public collections, photographs, and people). The CICC therefore is "placeless" in that its training and programs are located communities and other cultural centers and museums, and that the training possibilities are widely known and utilized.

Interestingly, the following is a cultural center of approximately 50,000 square feet. While all the square footages could be increased, I am not certain what would be gained. The personnel commitment for a 60,000 sq. ft. center is about 30 professional staff, and custodial and security personnel.

### OUTLINE 1: 60, 000 square feet, with suggests for a re-apportionment of sq. ft.

10,000 sq. ft.

I. Exhibitions: *this is a reduction of 2000 sq. ft. in order to reduce emphasis on traditional museum programming. See notes below in OUTLINE 2 regarding suggested content. There are three galleries, each utilizing interpretative/education staffing. The resource center is part of this public use space. All exhibition galleries should have the highest standards of environmental and security controls in order to receive loans from other museums. Galleries should be able to be secured and environmentally controlled separately from the rest of the building.*

3000 sq. ft.

II. Theater seating for 300 people [seating for 120 people]: *I have suggested a larger theater/auditorium in order to emphasize living culture performances, as well as conference center functions. If possible, I would increase the size of the theater to seat 300. This will allow larger conferences such as California Indian Language, California Indian Basket Weavers, and California Indian Studies to hold their annual conferences at the CICC. A larger auditorium can become a venue of choice for Native organizations, thereby contributing greatly to the overall vitality of the CICC. While this is expensive space to construct, it can be the most versatile and well-used. The classroom and artist studios can serve as secondary large and small meeting spaces.*

5000 sq. ft.

III. Exhibition Preparation Facility: *This has been reduced by 1500 sq. ft. because it is unclear what kind of space artists will need for exhibition production. In addition, emphasis on electronic media will allow the CICC and its regional affiliates to do more than traveling exhibits of objects. Finally, given my de-emphasis of the exhibition program at the CICC, a smaller exhibition facility will function well. The photography studio will be vital, but must be planned with digital photography and imaging as its primary production means.*

15,000 sq. ft.

IV. Open Collections [Artifact Collection and Storage Space]: *This is a substantial suggested change. While it is unclear to me why 26,000 sq. ft. would be needed, nonetheless, a true count of objects and estimate of space per object might demonstrate a more precise number. Again, I would call this Open Collections or Study Collections. Each basket needs approximately one cubic foot of space. Compactor shelving will increase the square footage use efficiency. This area includes paper and photograph collections, a private viewing area, conservation laboratory (a clean space), and a resource/ computer center for database access. Classroom spaces can double as research areas; however, I would suggest that most research go on in full view of visitors—after all, this is what the center is about, openness and accessibility. These research tables can be in front of the window areas in order that visitors will get a changing view of collection activities. Loading dock areas, a freezer for fumigation, and a larger processing area will increase the size of this space. Collections/loading docks include a crate storage room. Overall, I still view 10,000 sq. ft. for collections as generous, while the other 5,000 should be adequate for processing and handling of collections and loans.*

- 10,000 sq ft. object, photo and paper collections
- 300 sq ft. private viewing/study area
- 1500 sq ft. conservation, clean area

- 3200 sq ft. loading dock, crate storage, isolation, freezer

6000 sq ft.

V. Classroom/Conference Center [multi-purpose area]: *Re-titling this space is not to indicate that it is not multi-purpose; it is a highly adaptable space to be used for classes, educational programming, performances, artist studios, workshops, demonstrations, conferences, and exhibitions. Each space can be configured as one large room or several smaller rooms. This space should be contiguous to the theater, as the theater is an important component of this space and its uses. The space also includes the kitchen, showers, and changing rooms. I have added a resource center to this configuration for hands-on educational programming, as well as computer terminal access. Resource centers can also include books, periodicals and newspapers.*

- 1300 sq ft. (4 x 300 sq ft) Classrooms
- 2000 sq ft. Resource Center
- 500 sq. ft. commercial kitchen
- 1600 sq. ft. (4 x 400 sq ft) artist studios
- 600 sq. ft. (2 x 300 sq ft) changing rooms and showers

10,000 sq ft.

VI. Administrative/Miscellaneous: *I have placed all of the offices, computer labs, and meetings rooms under this one category. This is sized for the most senior staff to each have their own office. It also takes into consideration that meeting space will always be at a premium given the proposed methodologies of working.*

5000 sq ft.

VII. Miscellaneous: *This is the approximate space needed for hallways, restrooms and mechanical rooms.*

6000 sq ft.

VIII. Regional Center offices, exhibition and program space.

## Appendix B

### **OUTLINE 2: 35, 000 sq ft.: A proposed reduction of square footages.**

The outline has considerably cut down on square footages. While I have done this in order to align the size of the building with funds available, this should also be read as a relationship of types and sizes of spaces recommended to create a CICC that is both unique and purposefully in partnership with Native people. The spaces are also intended to create CICC functions which complement existing museums, libraries and cultural centers.

#### **Indoor Facilities**

**Entrance (11, 000 sq ft):** The entrance consists of discrete welcoming spaces and exhibition galleries. There are three exhibitions. The first is a general story of California Indian people from the beginning of time to the present day. Additional work will complete the themes, messages and content development. The second gallery would be for traveling exhibitions, both those developed by CICC and those from elsewhere. The third gallery would orient visitors to the CICC and its functions, creating a transparency about the planning and development of the Center. The CICC orientation gallery will clarify issues of Native voice and the purposes of having a large collection of historic baskets at the center of the building.

- Welcome area (2000 sq ft)
- Restrooms
- Orientation gallery to cultural center (transparency: to purpose of the center, make visitors part of change) (1500 sq ft)
- Orientation gallery to California Indians (5000 sq ft)
- Changing gallery (2500 sq ft)

**Open Collection (12,500 sq ft):** The collection should be visible from all areas of the building. Open collections will require specific databases for visitors to be able to locate a number or identifying mark in order to locate a basket or other object in the database. Photographic collections have specific standards for preservation. The resource center is directly adjacent to the collections, and serves as a hands-on, first person educational room, as well as serving as a center for viewing videotapes and listening to audiotapes. Database access will be through computer terminals located in the resource center and throughout the building. The private or study rooms are for the viewing of sensitive cultural collections, or when needed, for use by researchers. The resource center could potentially become the most used space, therefore it is suggested that classrooms be constructed to double as resource center areas.

- Resource and Computer Center (1500 sq ft)
- Photo and object collections (9,000 sq ft)
- Loading dock, crate storage, isolation, freezer (1000 sq ft)
- Conservation/clean room (700 sq ft)
- Study room/private (300 sq ft)



**Exhibitions Shop (3000 sq ft):** The exhibition department should be able to build exhibitions for on-site as well as traveling exhibitions. All areas should be built to incorporate training programs.

- Shop
- Offices, development, planning, and design

**Classroom/conference Center (3700 sq ft):** In order to fulfill its educational mission, the CICC should have small conference capabilities, classrooms, and artist studios. The classroom and studios should be inter-changeable spaces. The classrooms and studios can be one large room or divided into several smaller rooms. The theater is for full productions, lectures, demonstrations, and the performing arts. The CICC training programs use this area as a base.

- Theater (2000 sq ft)
- Classroom (2 x 200 sq ft)
- Kitchen (500 sq ft)
- Studios (4 x 100 sq ft)
- Changing rooms and showers (2 x 200 sq ft)

**Offices (5000 sq ft)**

- Computer lab (500 sq ft)
- Administrative and staff offices (4000 sq ft)
- Conference room (500 sq ft)

**Outdoors Space:** As the regional center or museum, local tribes could build a ceremonial roundhouse and other associated structures. Parking and some camping will be expected on the CICC site. Trails and outdoor buildings will attract the attention of hikers and bikers on the nearby Nimbus Lake trails, too.

- Regional museum
- Structures
- Playing Fields
- Ethno botanical trails.

### **Appendix C: California Indian Cultural Center Staffing and Activity Matrix:**

It is assumed that the CICC is a seven-day a week operation. I have not provided estimates for custodial, security and grounds staff, or staffing for the regional museum. I have chosen to utilize museum/cultural center terminology, and not try and find applicable DPR human resources categories. For a successful center, all staff would need to work in a collaborative setting, and be willing to take direction from advisory boards and grass-roots Native initiatives. Each CICC employee would be seen as a facilitator rather than as an "expert" with whom all decisions for programs and projects would reside. Finally, each employee needs to be committed to training and the inclusion of non-traditional museum consultants and collaborators.

### **PERSONNEL, TRAINING AND CULTURAL CENTER LOCATION AND ACTIVITY MATRIX.**

The matrix indicates CICC functions, users, and their relationships. Each topic should be read as a bundle of related activities. Each bundle is organized by the proposed principle functions of the CICC. Personnel categories are loosely labeled and attached to the activity areas of the proposed CICC.

#### **i. Collection/Collecting**

- Open collections
- Electronic collection
- Photo and object collection
- Loans (in and out)
  - Collection Issues
- Bring back museum objects from out of state and Europe for exhibit
- Open up California based collections
- Traveling exhibitions
- Cultural Resource Management (CRM): to provide care for archaeological collections that come from Indian land and/or returned.

#### **PERSONNEL:**

1. Lead Collections Manager
2. Assistant collections manager
3. Assistant collections manager
4. Registrar
5. Database program manager, registration

#### **ii. Training and Teaching**

- Teachers
- Artist studios
- Classrooms
- Museum practices
- Kitchen
- Electronic distance learning and web design
- Other museums and cultural centers

- CRM
- Exhibitions

#### **PERSONNEL**

6. Program coordinator
7. Assistant program coordinator
8. Database program manager/WEB manager, training

#### **iii. Exhibition/Public Interface**

- Orientation gallery
- California Indian Orientation Gallery
- Open collection
- Database
- Resource center
- Website
- Changing gallery
- Performance
- Seminars and lecture

#### **PERSONNEL**

9. Greeter/Receptionist
10. Greeter/Receptionist
11. Greeter/Receptionist
12. Greeter/Receptionist
13. Lead Educator
14. Educator
15. Educator
16. Educator
17. Programmer, WEB and Databases
18. Computer technician
19. Computer Graphic Designer
20. Head Exhibitions
21. Preparator—carpenter
22. Preparator—mounts, object handling, installation
23. Assistant preparatory, crates, driver
24. Graphic Designer

#### **iv. Cultural Center**

- Local interpretation –regional museum, dance house
- Outdoor environment flora and fauna, trails
- Classrooms
- Theater
- Changing rooms
- Kitchen
- Meeting rooms

- Community center
- Private collections viewing area

**v. Public areas**

- Exhibit galleries
- Resource center
- Outdoors
- Teaching/training areas
- Meeting space
- Theater

**vi. Non-public space**

- Offices
- Computer lab
- Collection processing and work spaces

**PERSONNEL**

25. Director
26. Curator
27. Curator
28. Photographer
29. Archivist
30. Assistant Archivist
31. Database and WEB manager
32. Community Liaison, advisory board coordinator
33. Administrative assistants

**PROPOSED CALIFORNIA INDIAN CENTER STAFFING**

Given the program outlined above, appropriate staffing is crucial. Without the right people, the mission of the CICC will not be fully realized. I don't envision traditional curators, but rather people who can work with Native people and communities to facilitate their involvement. Clearly there must be knowledgeable people for public contact. These interpreters can work with the public outdoors as well as in the resource center. The training component will require coordination as well as staff to mentor interns and fellowships. Also important to note is that, because of the unusual emphasis and type of programming proposed for the CICC, there is more information technology maintenance specialists proposed for the CICC than DPR probably has elsewhere in its system.